

DRAMA

ORPHEUM.

There is a good deal to Katchen Loisset, arrived at the Orpheum on Sunday, together with a bull pup and a set of pigeons who knew enough to come when they were called—that is Loisset "is built upon the lines" which, according to Hough, are "commonly although unjustly ascribed to the corned Ohio girl." But her voice at times is rather sweet and her act a novelty. She appears just in front of the Orpheum's favorite outdoor pool sitting so close to it that there is nothing but admiration for the chair, which does not break.

Then there is Ed Wynn—whose Christian name is Izzy—and Al Lee is along with Iz and so is some straw hat which is alive and will amusingly change its shape at a moment's notice. These Billikens notify the audience that they get paid for what they're doing. Whatever they get is almost too much.

Little Eva Mudge returns with her quick changes—a novelty for those who haven't seen her before, though she sticks pretty well to her original make-ups of some years ago. Lew Wells is also on the bill. He makes no quick changes but should.

Rosa Crouch and George Welch, somewhat English though supple as a piece of rhubarb, furnish a lot of fun with their dancing and contortions, and Charles Montrell, the clever juggler with an assistant who is the real thing in low comedy, win a lot of medals from those in front at every performance.

"Circumstantial Evidence," is a playlet much out of the ordinary in vaudeville, containing a very dramatic situation, which, however, is preceded by lots of good comedy. There are thirteen in the cast—a jury and an attendant—and they are all very good, though the chief honors fall to George B. Thompson, whose work as "The Silent One" is real artistry, and J. J. Williams as the Irishman. Royle Thayer is a little heavy and over important as the foreman. The play is by Harrison Armstrong, and is rather a strong argument against the thoughtless practice of convicting a man on circumstantial evidence. If it contains a weak point it is in giving the audience an early idea as to the denouement.

The musical pantomime, "The Rose and the Dagger," with Rosario Guerrero, heads the bill for the week to come, and Murray and Mack are also attractions. Ray Montgomery and the Healey sisters have a singing and dancing sketch, Sampson and Dellia, gymnasts, Kelly and Kent, Spalding and Riego on the flying trapeze, and Tom Waters, the man in front of the piano.

It may have been the election, or it may be that the potency of the title has lost something of its timeliness with the passing of a season or two; in any event "The Man of the Hour" had a desultory half-week at the theater. James Phelan was the star of the company with his interesting characterization of Phelix Haney. His support was only average in ability. Salt Lakers have evidently seen enough of Mr. Broadhurst's play, though it has been a record breaker.

Of New York's osculatory successes of last season, "The Soul Kiss" is about the only one we haven't had, and as a cheering piece of news for those who have recovered from the recent appearance here of the young lady from Rector's it is announced that "The Soul Kiss" will open at the Theatre Monday evening for a week's engagement. It is said of the show that the chorus is unusually comely and that Mile. Pertina, a dancer who has caused considerable excitement among first-nighters in Germany and France, will

prove something of a sensation in her classic and modern steps. Harriet B. Smith wrote the book and the story, and Morris Levi the music. The authors frankly confess that the whole is one of those lively affairs that give little time for serious thought and that the story does not obtrude itself to any marked degree during the fun or the music.

Max Bloom, Caroline Ryan, Don Clark, and one or two other clever people are doing more with "The Sunny Side of Broadway" this season than any other company that has ever brought this

The Bungalow began its second week of Pantages vaudeville Thursday evening, offering Minerva in a hand-cuff releasing act, Captain Raessler and assistants in rifle and pistol shooting, and Frank O'Brien in black face specialties. These with Roberts and Downey, Smith, Evans and Williams, in a playlet, "All's Fair in Love," and Sutton and Sutton in a novelty act entitled "The Rube, the Girl and the Pumpkin," complete a pretty fair program, considering the prices.

Once more the Shuberts are coming and this time it looks as though they might get here, for



Rosario Guerrero at the Orpheum next week.

musical show into the west. It has been the Colonial's attraction since Monday, and while there is not much in either the lines or the music of the Woolfolk production to start the thrills, it whiles away a couple of hours better than the average musical show of its class.

Mort Slinger's former Chicago success, "The Time, the Place, and the Girl," famous for the fun and music Cecil Leon and Florence Holbrook extracted from its lines and situations, comes back at popular prices tomorrow night for a week at the Colonial. H. H. "Razee, who is presenting the show, promises an unusually pretty chorus, a new song or two, and a company of capable principals.

the opening attraction is announced for next Friday evening, November 12th, though at this writing it is not stated definitely which of the Shubert companies will be seen. It is understood that Howard Garrett has completed the arrangements for the Shubert plays to be seen at the Lyric, though possibly he will not be able to devote any of his time to the management of the house, which is now being renovated for the reception of the new-comers.

CHAUNCEY OLCOTT.

A newspaper friend of Chauncey Olcott, who, whether it is his fault or not, lives in Chicago,